

Lecture 4: Dating Greek Art 13/10/17

The Chronology of Greek Art is a gradual process and many dates are often disputed as some are relative and some are absolute.

Absolute chronology is where an object can be dated to a year or at least, a small set of years due to its relation to an event e.g. the end of the Hellenistic period coincides with the Battle of Actium 31/30 BCE.

Relative chronology is where we date an object by looking at similar examples of Ancient Art e.g. Red figure vase painting was introduced in the 530s-520s, so any early red figure vase painting must be from this era.

Morphology: the study of form. We can compare type, technique, and style to try and date ancient art.

We can compare technique by comparing progression of one similar object to another. E.g. the Panathenaic Amphorae, given out every year as prizes. We can track the progression in that as if the 4th Century BCE, the Amphorae became more elongated and the painting style became more elaborate.

With Sculpture, we can use style for absolute and relative chronology. There may be problems with this however as most Greek Bronze statues are Roman copies and there tends to be crossover between definite eras e.g. Archaic and Classical.

Greek Culture

Aegean Bronze Age (3200-1050)	Early Aegean Bronze Age (3200-2100)
	Middle Aegean Bronze Age (2100-1700)
	Late Aegean Bronze Age (1700-1050)
Proto- & Geometric Period Epoche (1000-700)	Protogeometric Period (1000-900)
	Geometric Period (900-700)
	Early Geometric Period (900-850)
	Middle-Geometric Period (850-760)
	Late Geometric/Proto-Archaic Period (760-700)
Archaic Period (700-490/80)	...
Classical Period (490/80-330/20)	...
Hellenistic Period (330/20-30)	...

Ancient Art Seminar: The Siphnian Treasury 26/10/17

Siphnian Treasury:

- Archaic, from 525 BCE, can date exactly, is considered a cornerstone for dating Greek Art. Walls made from Siphnian Marble, Friezes made from Parian Marble (strongest and most expensive).
- The sculptures would have been painted. Friezes would have background painted in dark colour with defining features such as hair and armour painted in a different colour.
- Siphnians discovered gold and silver mines. Rather than divide the wealth up, built a treasury in Delphi to the Apollo.

Delphi:

- An urban site since 1200 BCE but a place of votive dedications since 800 BCE. Delphi located at top of Mount Parnassus, was considered the Centre of the world. Was considered so important that it housed the Omphalos stone, the rock which Rhea fed to Kronos in place of Zeus.
- A PanHellenic site belonged to all Greeks not just the city it belonged to. Held the Pythion games, named as such as Apollo was said to have slayed a Python on the site of Delphi.

Subject matter of the Treasury:

- East Pediment shows Apollo and Herakles, Tripod shown, indicates that Apollo and Herakles are being depicted. Zeus shown in the middle, most important figure.
- East Frieze is the Assembly of the Gods and the Trojan war, side by side, no indication of which is the most important, on par with each other
- West Frieze is the Judgement of Paris (consensus), Paris judges Hera, Athena, and Aphrodite on who is the most beautiful, background to the Trojan war
- South Frieze is very fragmented to the subject matter isn't clear.
- The North frieze shows a gigantomachy. Giants are depicted as Hoplites (the archetype of Greek Military values). Perhaps a message of religious humility, nobody is greater than the gods. Gigantomachy moves from left to right so viewer would follow story when walking past the temple.
- Military themes shown, Artemis and Apollo layered over top of each other to show strength and twins. Judgement of Paris shows power of goddesses in events.
- Space expands part of Siphnos outside of the actual island. Its practical function was to hold dedications, but its political function was to show the prestige of the place. Everyone would have visited the site including tourism and religious.

The Treasury itself was used as a holding place for the dedications from the people of Siphnos to Apollo. The treasury itself is from the Mid-Archaic period but disappears after Phillip of Macedon conquers Greece. Laying claim to the sanctuary, tourism, and religious purposes.

Delphi was a highly significant area of Greece. Rome came to Greece due to a message from the Delphic Oracle. Other oracles around Greece are given inscriptions from the Delphic oracle certifying them for service. A fire in 548 destroys the Sanctuary, Delphi extends the walls and starts again (building of the treasuries) Athens does not make it to Delphi in time to get space for a dedication, must tear down previous monument and rebuild a grander one.

Lecture 9: Sculpture I: Archaic 30/10/17

The Archaic age saw the emergence of large scale sculpture. Art centered on humans and leaned towards generalisation and idealisation. No specific details or facial features. Images are a projection of the ideal, humans were larger and more beautiful than life.

The Dipylon vase:

- 8th Century BCE Dipylon vase found in kerameikos cemetery, first attempt to show human form. Break down of human figure and re-emergence of human figure
- Geometric patterns seen on design, figures are repetitive, simplified, and small. The Vase is large and perfectly symmetrical.

The Spear-Carrier. Olympia:

- Proportions of the body is peculiar, lips on face are narrow, torso is triangular, lower body is thin. A repeated and standardised design. No distinction between male and female figures yet, however, has a face so there are developments.

Bronze Statuette, Mantiklos Apollo:

- Found in Thebes in a Sanctuary from early 7th Century BCE.
- Again, has odd proportions, narrow lips, broad shoulders, curved thighs. A generalised figure, could be human, could be a god or a figure from mythology.
- There is an inscription on the legs, statue is dedicated to Apollo, inscription is in first person, as if the statue is talking. This is a possible dedication to Apollo or a statue of Apollo himself. The left hand could have been holding a bow.

7th Century Archaic age saw an orientalising period with Eastern influences and Eastern imagery appearing such as the Sphinx and Griffins from Egypt and Syria. Small stone sculpture becomes larger, "Lady of Auxerre" is 65cm tall. "Daedalic" style refers to orientalising period.

Recurring features of this included:

- Elongated face shape with hair in braids.
- Feet are put together and the dress is foldless, unlike later sculpture.
- The original statues would have been colours, as also found in Syrian art.
- These changes are more impressive on a larger scale as found in many Korai

The transition mainly happened when small limestone statue became larger marble statue. Kore of Thera from 7th Century BCE is very similar to Lady Auxerre but over 2m tall and made of Marble. The Berlin Kore is another example, she is standing still with her feet flat and is an idealised piece. Body shape is not emphasised as clothing is covering shape, expensive clothing.

Phrasikleia from 540 BCE, fairly progressive piece and well preserved, paint can easily be reconstructed. Inscription on base in 1st Person. Base found before statue. Standing upright and still, but holding a fold of the dress, Facial features are typically archaic, smile and almond shaped eyes. Wearing Chiton not peplos.

Lecture 17: Vase Painting I, Black-figure vase painting 4/12/17

Black figure vases often depicted mythological scenes, often with several plots occurring at the same time.

Ancient Greece was originally brightly coloured, statues and temples would be coloured with bright reds, yellows, blues, and greens. Vase paintings remain the only visible colour we have from the ancient world.

All civilisations used pottery for storage, drinking, eating, and generally for everyday use. Ancient pottery survives to us in such huge quantities for several reasons.

There was a huge demand for pottery due to its varied uses and the unlimited supply of clay that was available to civilisations. Pottery also cannot be reused after it is broken, broken pots were often buried. These pots would then not decay over time and survives to us now.

Only best quality pots would be painted, and these paintings provide an insight to Greek life. Mythology shows a significance of such stories. Everyday scenes of workshops and markets would also be shown as well as aspects of religious life such as sacrifices. The best pottery was artistically valuable and famous.

Most important time frame for Pottery, orientalising period to the end of the classical period. After 400 BCE, painted pottery stops all together.

Terms for Greek pottery, Foot, belly, neck and lip, Amphorae used for storage. Kylix used for mixing wine. Kylix used for drinking etc.

Orientalising period, 700-600 BCE, 650 BCE, Chigi vase, jug found in a Roman collection, depicts 3 scenes on 3 separate registers. Bottom register shows young boys chasing a hare. Middle register shows young men hunting a lion. Top register shows Greek Hoplites and a phalanx, Hoplites not usually depicted in art. Activities central to be a Greek member of society.

Black figure vase painting introduced from 630 BCE, red background is the colour of the clay, artist would draw designs on in black before the pot was fired.

Narrative techniques such as labels, distinctive protagonists and distinctive events used to make myths recognisable. Labels would cover vase paintings. Francois Crater, signed by painter and potter. All of the 200+ figures are labelled, even the dogs.

Bodies would always be depicted with profile arts and legs, a frontal torso, profile head and frontal eyes.

Achilles and Ajax vase:

- Black vase amphora by Exekias from c. 525 BCE. Many artists would copy the style of Exekias due to his fame.
- No registers, just one big panel depicting a scene, often a calm scene with deeper meaning, unusual for archaic art.
- Shows Achilles and Ajax playing a board game, moving pieces, a respite from battle. Labelled with name of potter, names of figures and speech from figures.
- Symmetry to the pot, plus a lining up of the handles and spears all pulling focus to the central object of the painting, the board game.